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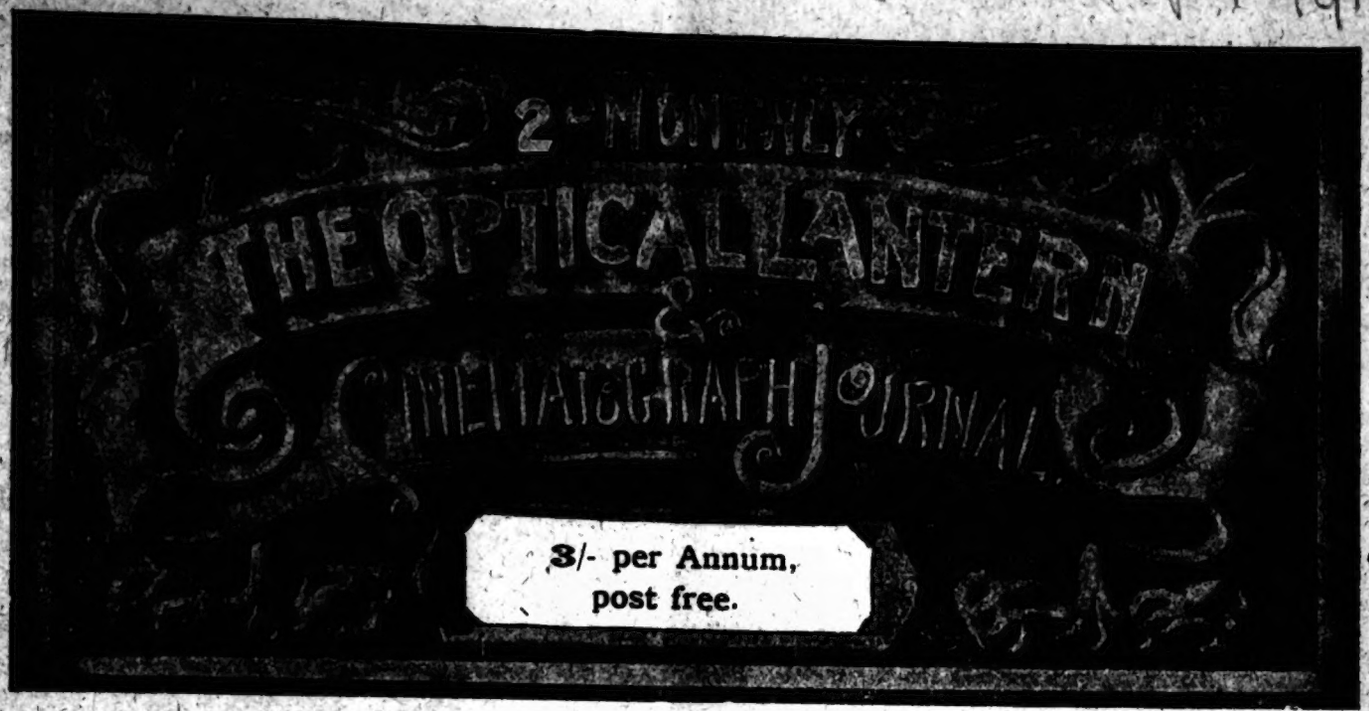

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THE past month has seen several smart pieces of work on the part of various firms, but probably nothing smarter than the taking of views of the *Berlin* disaster, and of the opening of the South African Products Exhibition, for which the Warwick Trading Company were responsible. The second film was shown at the Palace Theatre three hours after being taken, and was unique in that it showed the actual knighting of Captain Pieter Bam by the King, but the *Berlin* coup was a still better piece of work. The films were secured at considerable risk and in record time, and probably brought many people to the Palace, where they were shown. Enterprise was also shown by the Urban Company in taking the Moir-Smith boxing contest for the heavy-weight championship. The result was disappointing in one sense, for Gunner Moir had the mastery of his opponent from the beginning, and simply did as he liked for three minutes—or two minutes forty-nine seconds, to be exact—when the knock-out blow was delivered. Three hundred feet only of film were consequently secured, but these are almost perfect—the lighting arrangements being so good, that the picture is actually better than the usual picture taken by natural light. The Urban Company also took views of the Sheriff of London's Shield football match, between the Corinthians and Newcastle United, on Saturday, March 9th, and showed the film at the Alhambra, the same evening, to an audience including the two teams.

AN unbiassed observer of the film trade cannot help being impressed with the extent to which the music hall exhibitor has the future and standing of the trade

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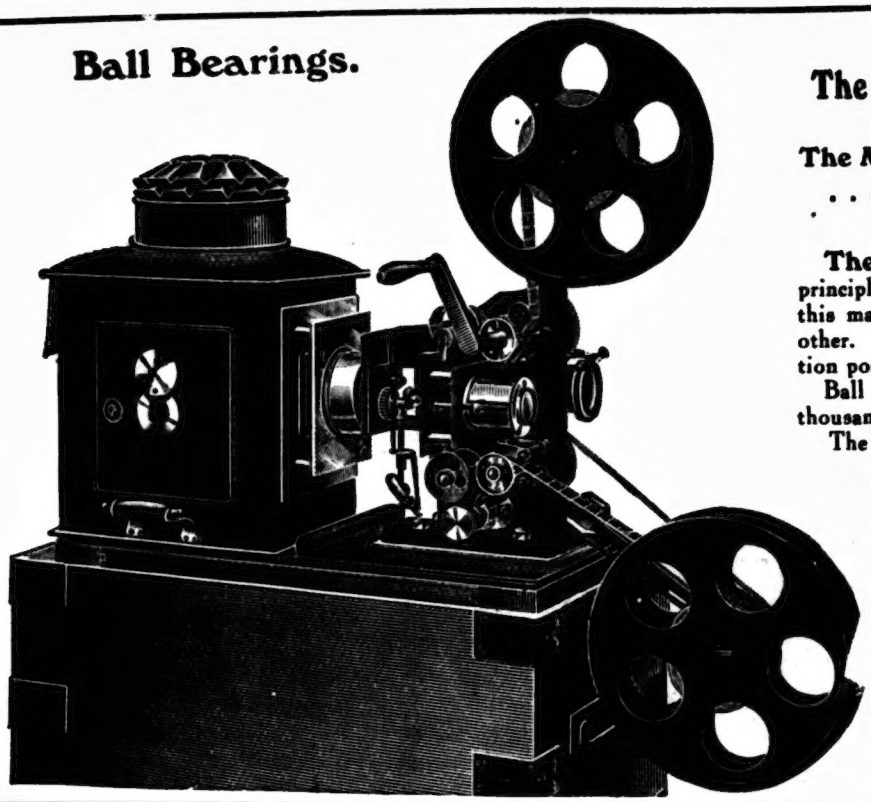

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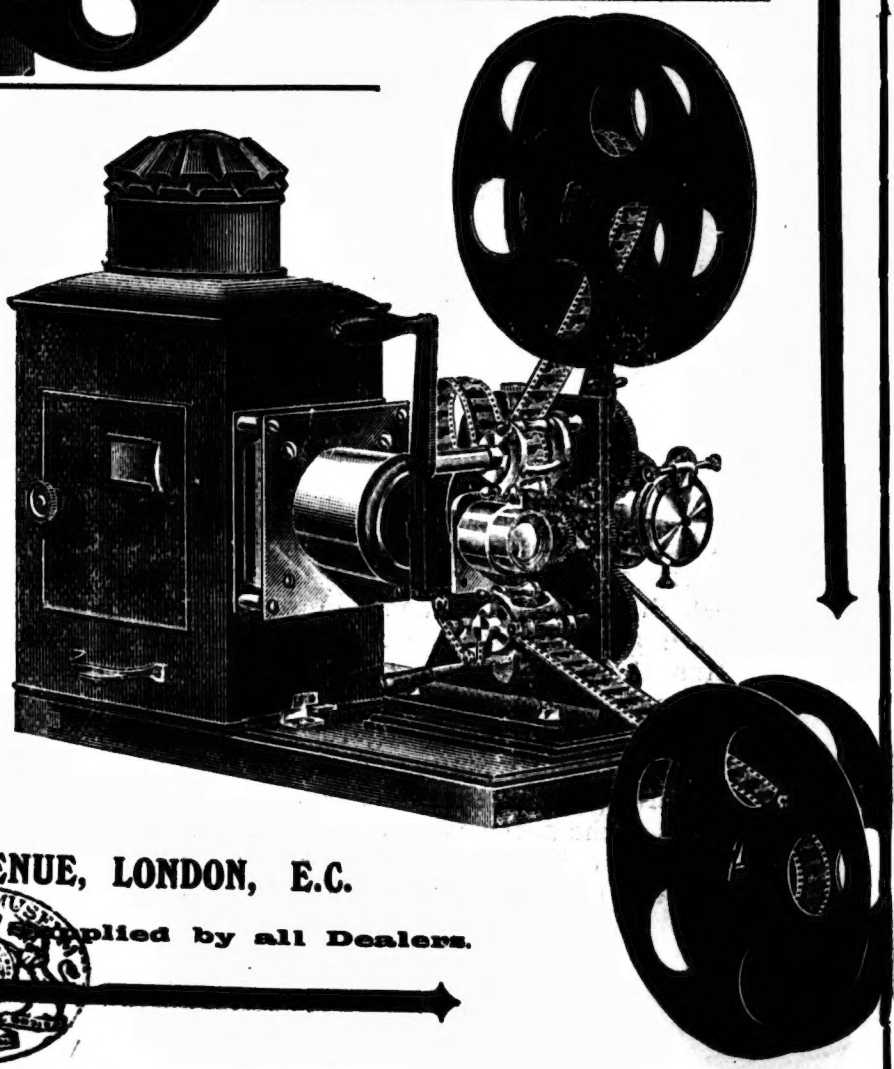

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under his control. A large proportion of the public see the "living pictures" at the music hall and nowhere else, and many more made their first acquaintance in the same way. In other words, these persons think well or ill of the kinematograph just as the kind of show put on at the halls they visit decide. If it is a good show, their interest is stimulated, and upon opportunity presenting they will visit the entertainment of any kinematograph man coming to their district. If it is poor they will reflect, "Ten minutes at the —— was bad enough. What will two hours be like!" That we are not exaggerating can be seen by taking London as a case in point. Roughly speaking, a quarter of a million people must visit the various halls in London and the suburbs each week. Practically every hall gives a picture show, so that that tremendous number of people are brought into contact with the kinematograph. The enormous power of influencing the public mind possessed by the music hall exhibitor can therefore be realised. The argument in favour of better music hall shows is much strengthened by the realisation of this power, though it is doubtful, to say the least, if it would have any weight with music hall managers.

MUSIC HALL managers are, however, obviously awakening to the fact that the kinematograph should be regarded as something more than a stop gap. They have taken a long time to realise that a surprisingly large proportion of the audience looks upon the bioscope as the best item of the programme, and that many actually come principally to see the pictures, but some at least have now realised it, and instead of advertising "Latest Pictures by the Dash Bioscope," we find them giving the names of the subjects which will be shown, and in some cases even getting out a special poster. With this there have been longer film programmes given, and the consequence is that, instead of being regarded as a convenient time for putting on coats and hats, the living picture turn is one of the features of the performance. This, of course, could not have been accomplished without the improvement of the films themselves, but everybody realises that giant strides have been made by the manufacturers, both as regards the quality of the film and the character of the subjects issued.

THERE is much that still remains to be done before the picture show at every music hall reaches the standard of those at the Alhambra, Empire, or Palace. First of all, real improvement is impossible while the cut-throat competition of exhibitors keeps prices down, and while music hall managers fail to realise that the turn which costs least money is not by any means the cheapest in the long run. It is useless to appeal to the exhibitors—as business men it is their duty to get business at any price which can be made to show a profit at all—it rests with the managers themselves to see that they have a representative programme, that the films are in reasonably good condition, and that they are shown by a competent operator. They cannot get all this at the ridiculous price many of them are at present paying the exhibitor, but an increase of a few pounds weekly—an increase which would still leave the total far below that paid to any other turn of equal length and merit—would put them all within reach. Instead of a badly projected programme of worn out films, they could have a longer programme of steady pictures for a sum of money which they would spend without thought on any other part of their programme, and which would be more than returned by increased interest and larger audiences.

"THERE are far too many silly fake subjects and other rubbish brought out here," says an American correspondent, "and most manufacturers appear, to put it plainly, to be too prosperous to devote the necessary amount of time and trouble to elaborating good subjects of the kind which a minority of the manufacturers produce. A certain number of big firms have a standard which they maintain, but the general level of films is not very high, though when an American house does produce a good subject, it is well up to the

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highest level of English and Continental makers." This confirms the impression of the American trade brought away by the Editor of THE OPTICAL LANTERN JOURNAL after a recent trip. It appeared to him that the trade was suffering from lack of time—the supply was so inadequate to the demand that subjects had to be rushed through, with the consequence that a falling off in quality was inevitable, and that practically any subject was considered "good enough." As a natural consequence, the class of subject did not approach that which the keener competition over here has forced our own makers to produce. At the same time, the best sensational subjects all seem to come from America, and the fact that sensational subjects are those which appeal most to American audiences, suggests that it would be a mistake to hold the American maker too cheaply. Moreover, the subjects which the Vitagraph Co., the Biograph Co., and the Edison Manufacturing Co. have sold n this country have been some of the best seen on this side, in their own particular class. Where the English maker appears to have a distinct advantage is in the fact that he can produce, and does produce, subjects which the American cannot find time to put his hand to—series such as those of Scottish and Irish scenes made by the Urban Co.,—that of Diamond Mining in South Africa by the Warwick Trading Co., and so on. These high-class films sell well in the States, and so will any other film, with merit in it, and that is our reason for alluding to this matter. Why should not English makers have more of that trade, which cannot all be satisfied by the Americans themselves? We notice that one or two of our makers have appointed agents, and we are informed that the business done has been satisfactory in the extreme, but we should like to see one or two of our well-known concerns with American branches, as most of them already have on the Continent.

ON another page will be found an important addition to the literature on the subject of Flickerless Projection. Mr. R. T. Haines has manifestly accomplished his self-imposed task in a manner that may be regarded as a perfect solution to the complex problem involved. We appreciate the deep and comprehensive insight into natural phenomena possessed by the inventor; and shall welcome every step taken towards the promotion of such means as shall bring to a practical issue the well directed efforts he has made. Whatever the commercial aspect of the case may be, the physical necessity of flickerless projection is a foregone conclusion, daily becoming more apparent by the comments of the medical profession. When such improvements have been universally adopted, we are satisfied that living picture exhibitions will have a popularity as yet unknown in the history of optical projection.

THAT we, in our turn, can draw many useful lessons from America will be apparent to anyone who has had experience of the efforts taken to "boom" shows on the other side. If our makers can very often give points to their foreign competitors, the American showman is undoubtedly miles ahead of the Englishman. We possess a vivid impression of placards in the States, displaying a huge 20 ft. black face, with a tremendous gaping mouth, into which streams of people are passing. Across the top of the poster is this question in large letters, "Where are they all going to?" and underneath is a suitable advertisement of one of the many shows with which one meets in every street The result is that the picture shows of New York and other places are crowded at every performance. We anticipate the objection which will be urged against the adoption of similar advertising here, but while prepared to admit that the Englishman's temperament is a stumbling block, we suggest that it will be time to describe these methods as unsuitable when they have been given a fair trial. Mr. West has shown that people can be attracted to a good picture show, even in this land of fog, and Mr. West uses only the stereotyped methods of advertising. Surely a not unjustifiable deduction to draw is that an exhibitor, who took steps to popularise his show by the American method, would reach a still richer harvest?

A DEFINITE PROPOSITION FOR AN OPERATORS' UNION.

WE are rapidly approaching the final stages of a dispute which has many points of interest for kinematograph operators. The award in the music hall war may now be issued any day. Though it is dangerous to prophesy, it is rather more than possible that its final form will amount to a victory—even if it be only a partial one—for the variety artistes. In any case, the strike has a moral to which it may not be out of place to draw the attention of kinematograph operators.

In the first place, it teaches one obvious lesson—the value of co-operation and mutual assistance. The artistes could not have fought the good fight they did without an organisation by which those unaffected by the strike were enabled to assist those who were temporarily out of employment. It is rather amusing, at this period, when the whole affair is in the hands of an independent arbitrator, to recollect the uncompromising attitude of the managers at the outset. It was out of the question, so they said, that the Variety Artistes' Federation should be recognised. They could not think of compromise—the artistes must come back on the managers' terms or not at all. This they said in the confident expectation that the resources of the strikers would be exhausted, and that after a vacant week they would be glad to accept engagements on the old terms. But the artistes did not come back in one week, or two weeks, or three, and the managers quickly changed their attitude. At this period their argument was that they could do very well without the strikers—their audiences were smaller of course, but so were the expenses of the artistes—this in a courageous disregard of pits containing twelve to a score persons.

The strike proceeded—there were threats of extending it to the provinces where the tremendous power of the trade unions would have been enlisted on the side of the artistes. Then there came arbitration—and under the circumstances the acceptance of an arbitrator was a victory for the artistes. There the matter rests for the present,—but with this assured, that whatever form the award takes it cannot make the conditions of which the artistes complain more stringent than at present, and can hardly fail to modify them, even if slightly, in the artistes' favour.

That is the story of how a class reported to be incapable of united action, united in a way which the most powerful industrial trade unions could hardly have bettered, and it should be a particularly inspiring story to a class whose interests are so similar to those of the artistes. As we stated at the outset, the great lesson to be drawn from it is that of mutual assistance. The "stars," who had little to complain of, sacrificed much money for the sake of those not so fortunate—they fought for the music hall profession. So, if we are ever to arrive at satisfactory conditions of employment, in the kinematograph trade, it will be by this recognition of a common cause by all classes of operators.

The V.A.F. has a charter, which one or two of the more enlightened managers accepted. The dispute will probably be

ended by the managers agreeing to this, or a modified charter—our point is that there will be an agreement in black and white which managers must sign before members of the Federation work for them and any manager disregarding its conditions would find the whole of the profession in arms against him. There is another lesson for kinematograph men—they must have their demands set clearly forth for the acceptance of the employers. They must be sufficiently strong to ensure that their charter shall be accepted by the managers. How are they to get that strength?

Here, in a sense, we come back to a point upon which we have been harping for two long years. How to make the operators organise? We have often been told, and in despondent moments have thought ourselves, that they will never organise; but that is an ultra-pessimistic view to which we refuse to subscribe. For even now, we have occasional instances of a steady interest in the question. In our last issue will be found a letter from an operator pledging himself and several others to support any movement in this direction. Assuming, therefore, that an organisation is possible, and necessary, the question remaining for settlement is "How?" On this question the operators themselves are the best judges—we do not pretend to have anything but an outside knowledge of their position, and it is quite conceivable that the difficulties which we have dwelt upon may not be so great as others of whose existence we do not know. Therefore we ask some of our operator readers to let us have their views and suggestions—however trifling they may be. We would emphasize the fact that we cannot do anything at all without the assistance of the operators themselves. We can merely offer our pages for discussion—which we are glad to do—and fulfil the usual function of a paper by bringing into contact persons who, from considerations of distance or other matters, would not otherwise have an opportunity of exchanging views.

As a means of stimulating the movement to a real effort to secure an organisation, we have sketched out a few points upon which opinions would be of value as indicating the views of the operators themselves:—

I.—The Question of Means.—How is the great initial difficulty of the fact that the operators are scattered all over the country to be overcome? As this has undoubtedly been the cause of other attempts at organisation falling through, it deserves first consideration. The way out appears to lie in only one direction. Each district must work to a certain extent separately. Thus a start might be made with London, which probably contains some 50-60 operators pure and simple. If you are a London operator, will you say if you are prepared to attend such a meeting, if convened? If your work lies in the provinces, are you prepared to support any effort initiated in your district?

II. Co-operation with the Exhibitors—We have never concealed the fact that in our opinion exhibitors as a whole would welcome an organisation on a reasonable basis, because it would inevitably mean better service for their shows and longer life for their films and machines. It should be realised that the exhibitor is not mainly responsible for the poor wages paid to operators. He cannot offer more because, to get a contract, he has to cut his price to the last penny. If a minimum wage were fixed, which his competitor as well as himself had to pay, prices would naturally go up. The assistance of the exhibitors would be invaluable in many ways—simply because instead of *forcing* a man to accept your terms by holding a pistol to his head—which is what a strike comes to—you would be getting him as a friend. If one or two exhibitors would agree to certain fair conditions of employment, the whole of the operators would probably join, in the hope of seeing these conditions becoming general. And when the whole of the operators were in, it would be time to dictate to the minority of exhibitors.

III.—The Co-operation of the Councils.—Though there are obvious difficulties to be overcome before common action could be assured on the part of all the bodies responsible for the regulation of shows, a little thought will reveal that not only would the co-operation of the councils be of great assistance to the operators, but that without it any attempt at organisation is almost certainly doomed to failure. Take as an instance the

state of affairs if it had become necessary to present an ultimatum to an exhibitor who did not pay the rate of wages demanded by the "charter" (which we will presume has been drawn up). The operators of the exhibitor in question stop work,—what happens? Merely that the exhibitor gets a number of office boys, clerks, bricklayers—anyone—to take their places. An hour's instruction would enable them to run a show of a kind, and all that would happen would be that the exhibitor would be paying rather less wages than before. With regulations in force instituting an examination of operators, this sort of person would not be allowed to take charge of a machine, and a straight fight would be assured. This point is worthy of serious consideration. There are a number of public bodies in the States which examine every operator, and grant a certificate, without which he is not allowed to give a show. Besides this, they severely regulate his hours and wages. Why should not similar steps be taken here?

IV. AND LAST.—ENGLAND HAS NO OPERATORS' UNION. America has one in every town of importance. The question therefore arises as to whether it would not be possible to get into communication with operators over the water and ask for their experience. This is another point upon which opinions would be of value.

SUMMING UP.—We believe that organisation is not only possible and necessary, but actually easy of accomplishment if a good effort were made. By joining an association you pledge yourself to nothing —you, in fact, will have a voice in directing its constitution. There is a big field of work open for even a tentative organisation, and a year or two must pass before any attempt could be made to do away with the real evils of the operators. The preliminary work would lie in gaining the support of the *whole* of the operators, appointing the various officers, and circularising the various bodies with whom it is desirable to work—the councils, etc.,—in fact, a propaganda work. On the thoroughness of this work the success of a union would largely depend, and operators would help greatly by sending us their names, and by acquainting their friends with the movement. We shall be pleased to send a copy of the JOURNAL to any operator whose address is sent to us.

Miscellaneous Advertisements.

FILMS.

"DOWN where the Wurburger Flows," comic (Edison), 80 ft., new, no join, 25/—E. EDWARDS, 11, Tottenham Street, London, W.

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Story of a Stray Dog	550	feet	

Vitagraph.

Fun in a Fotograf Gallery	785	,,	
The Haunted Hotel...	500	,,	

Gaumont.

The Wonderful Electric Belt	660	,,	
The Reign of Terror in Russia	730	,,	
The Sunday School Excursion	500	,,	

Sheffield.

Sold again...	270	,,	
Johnny's Rim	155	,,	
The Romany's Revenge	325	,,	

Paul.

The Cook's Dream	320	,,	
The Chef's Revenge	238	,,	
Saved by a Sailor	535	,,	

Urban.

Universal Winter Sports	840	,,	
Moir-Smith Boxing Match...	300	,,	
The Training of a Champion	200	,,	
Football Match—Corinthians *v.* Newcastle United (Sheriff of London's Shield) ...	450	,,	

Hepworth.

Panorama on River Meuse, between Riveiere and Namur	425	,,	
A Feather in his Cap	275	,,	
A Smart Capture	225	,,	
The Doll's Revenge	225	,,	

Pathé.

Life of Christ—			
His Birth	528	,,	
His Childhood...	545	,,	
His Miracles and Life	708	,,	
His Death	1352	,,	

The Urban Trading Co. advise us that they have taken special steps to secure a good film of the boat race, on Saturday, 16th. They will have no less than six operators out, at points of the course specially selected as likely to enable practically the whole contest to be photographed. Application and enquiries as to length, etc., should be sent in at once.

Following on the successful Scotch series, the Urban Trading Co. will shortly issue a number of films of Irish life and scenery. They have already shown a part of the series at the Alhambra, under the title of "From Euston to Erin," in which the whole of the journey from London is shown, including some delightful glimpses of the scenery of North Wales. These films were enthusiastically received by an audience which probably included many persons who had made the journey and could recognise many of the views. The series—a lengthy one—was temporarily withdrawn owing to the time taken by the new ballet, and "Universal Winter Sports" substituted. It is interesting to note that "Bonnie Scotland" made bigger sales in America than anywhere else. This does not look as though the British manufacturer were a back number—we have something to say about this elsewhere—and it also augurs favourably for the reception of the Irish series in the same quarter, for apart from the large Irish-American section of Yankee society, whose interest in the country should bring money into the showman's pocket, the same large class which went to see the Scotch series—those thinking of taking a holiday abroad—will also be interested in the Irish views. The Urban Co. has not been asleep in other directions. Their film of the Moir-Smith fight should be inspected, at least, by every showman, and so should the views of Miss Kellerman, the Australian Swimmer, and the Corinthians *v.* Newcastle Football Match A good film of a

football match is always appreciated, and yet one is seldom met with except at "Final time, and the film is additionally attractive because of the famous sides engaged.—"Universal Winter Sports" is a good series showing "ski" contests, skating, sleigh races, ice-yachting, and other sports in the snow taken in Scotland, Canada, Sweden, Switzerland and other countries.

"The Cook's Dream" (R. W. Paul) introduces some very clever effects in the manner to which this firm has accustomed us. The hero falls asleep in his kitchen, and is transported in a hamper to a place where cookery is done on slightly different lines to those to which we are accustomed. The effect of the film is heightened by showing the action against a dead black background, the white clothes of the cook and the utensils which he uses being thus thrown into relief. The hamper, with the cook inside, flies into the picture and bursts open—the fragments of the cook flying in all directions, and then building themselves together again. He then begins cooking on a stove—magically produced—and makes pancakes, tossing them into the air when cooked, where they remain suspended. When a number of pancakes are thus arranged, they tip up, and are seen to be the flat white tops of caps covering four pretty girls' heads. The latters' faces are shown, and vanish. The cook then makes a pie by placing a number of live birds and animals in a big dish, sprinkling them from a castor labelled "gunpowder," and covering them over with a crust. The pie he places in the oven, and then falls asleep. A loud report occurs as the gunpowder in the pie explodes, and sends out great clouds of smoke, and the cook awakes in his kitchen to fall into an altercation with some of the other servants for disturbing him.

"The Chef's Revenge" is the story of another autocrat of the kitchen, whose advances were spurned by a pretty kitchen maid. The latter invites her lover to the kitchen in the chef's absence, and when the latter is heard returning, conceals him in the oven. The chef, however, discovers his rival's cane, and consumed with jealousy, searches about until he discovers his hiding place. Then he piles coals on the fire and alters the regulator to "heat on," so that when the door is eventually opened, out comes a shrivelled person of not more than half the size of he who went in. This half-cooked gallant assaults the chef with a pole, and prodding the latter he explodes, leaving a little heap of dust, which the kitchen maid sweeps up!——The third Paul subject sails a little "close to the wind," but should, nevertheless, suit a certain class of audience admirably. The sailor and his lass are parted by a wire summoning the tar to his ship, and then things begin to go wrong. The malevolent squire, who has been shown paying surreptitious attentions to the girl, now comes forward and carries her off by force, taking her to his house, where, by presents of dresses, etc., he seeks to win his way to her good graces. Meanwhile the lover has returned and is upon the track of the villain. As the latter is forcing his unwelcome attentions upon the girl, the sailor smashes the window of the bedroom, and, entering, proceeds to pound the squire's head upon the floor, afterwards making his exit with the senseless girl over his shoulder.

The Vitagraph Co.'s latest is called the "Haunted Hotel," and they ask, "Can you solve the problem?" In our opinion, it would be a clever man who could explain some of the effects introduced in the course of the subject. Knives that cut the food without a hand to hold them, tea-pots which rise from the table and magically pour their contents into cups into which a pair of animated tongs has already placed sugar—these are only a few of the startling incidents which confound the traveller. Even in his bedroom he is not safe, for the room rocks violently and eventually turns completely over! How all this is done we do not know, but it makes the film one of the best of the month, and one which should not be missed ou any account.——"Fun in a Fotograf Gallery" is a good comic. The photographer's assistant is the cause of all the fun. As customers begin to arrive, he plays pranks upon them, by placing fireworks beneath their chairs, and so on. The end comes in a remarkably funny manner, for a big Western bully, bristling with revolvers, enters. In his nervousness, the assistant upsets the camera, and everyone and everything is mingled in a confused mass on the floor. The overturned stove sets everything alight, and the final touch is added to the confusion by the fire brigade, which appears and floods the place with water.

Messrs. Gaumont and Co. showed us a long carefully staged subject called "The Reign of Terror" (730 ft.), which is notable equally for its clearness and steadiness and its good acting. The latter is altogether exceptional, and adds greatly to the interest of the subject. The film opens with a view of a number of revolutionary conspirators plotting the downfall of one of the ruling classes, who has

incurred their enmity. Presently they draw lots, and the person—a woman—on whom the choice has fallen, is handed a bomb and takes her departure. Now the scene shifts to the room of the threatened person. His secretary hands him a letter which he opens. It contains warning of the attempt to be made on his life, but despite the alarm of his officers, he throws it in the waste paper basket and refuses to take any precautions. Next he is shown leaving his palace in a motor, but, without consulting him, one of his staff follows with a troop of mounted soldiers. First the car and then the horsemen are shown approaching a lonely part of the country road. Here there lurks the woman conspirator of scene one, and, as the motor comes up to her, she steps forward and throws the bomb through the window. The explosion (very graphically represented) kills the occupant, and leaves the car in fragments, but before the woman can escape she is seized and led away between two of the horses. Next comes a prison scene. The widow of the murdered man pays a visit to the girl and reproaches her. Remorse seizes the murderess when the widow points to her children, and eventually the visitor is seized with compassion and enables the criminal to escape by giving her her own cloak and hat. The last scene shows the conspirators' room again, when the escaped murderess enters. Her companions are at first glad to see her, but they do not share her scruples, and give her another bomb with which to commit an outrage. She pleads for release without result, and then, in a fury, hurls the bomb against the wall of the house. A tremendous explosion occurs, the room becomes a mass of ruins, and the film closes with the dying woman in the lurid glare of the burning house. This last scene is a masterpiece of realism, and any one who misses the subject must consider himself behind the times.

Messrs. Gaumont showed us two other subjects. "The Wonderful Electric Belt" is a skit on the craze for the cure anything nostrums which are one of the least desirable features of modern life. This particular belt, however, is no "fake," if one may judge of its effect on the languid-looking person who is induced to buy it from an advt. in his morning paper. These effects are, briefly, remarkable, and the subject is a sure laughter getter.——"The Sunday School Treat" is also well up to Gaumont standard. The curate who was fond of jam—one part of the film shows him taking spoonful after spoonful—adds greatly to its attractiveness, but the main plot is as follows:—The cook has admirers—what cook has not?—and as she is preparing the viands for the "treat" they come in—first a policeman, and next a lancer. Each in turn has to be hurriedly concealed in a hamper, as someone enters the kitchen, and it is only natural that when the men come in to carry away the dainties they should make a mistake and take the baskets containing the two men. As may be imagined, much that is humorous follows, both on the road and when the picnic ground is reached. In their disappointment at finding no delicacies in the baskets, the children stow the two men in a barrel and roll them down a hill —a very funny effect being presented by their legs protruding stiffly at either side. They end up in a pool of water, after the curate has heroically but ineffectually thrown himself in front of the barrel.

Messrs. Hepworth have a good comic in "A Smart Capture." Two disreputable characters —with an equally disreputable dog—snatch a joint of meat from a butcher's shop. They are pursued by a young policeman anxious for fame, who presses them so hard that they are forced to take refuge in a granary. Though nonplussed for a moment, the man in blue has a bright idea, and with a large smile irradiating his countenance, proceeds to set the cutting machine in motion. As a consequence the two men and their dog fly down the shoot at a tremendous speed, and are cut to pieces, their arms and legs being thrown out on the floor. The resourceful "bobby" then collects and sorts the fragments and, placing them in the receiver, reverses the machinery. In a moment the culprits come up intact, and, with a complacent smile on his face again, the policeman marches them off to the station.——Another good Hepworth subject is "A Feather in his Cap" (275 ft.). A maiden is discovered in a garden with a suitor of whom her father disapproves, and the latter orders the gallant away, and, when he persists in his attentions, pushes him into the pigeon house and forces the girl to turn the key. Then the scene is shown as in the evening of the same day a person, with obvious intentions on the birds, steals up to the pigeon house, forces the door —and falls into the grip of the imprisoned lover, who quickly secures him in the pigeon house and makes his own way home. Just as he reaches the top of the wall he is delighted to see the father go up to the pigeon house with a policeman. Both are roughly handled by the inmate, and the lover, seeing his opportunity, comes to the rescue of the old man, and in due course receives his payment in the latter's consent to his wedding with his daughter.

The Sheffield Photo Co. send us the welcome intelligence that their three new films, listed elsewhere are going well. From the summaries sent this is not to be wondered at. "Sold Again" is best described in the Company's own words, as "a clinking comic," and "Johnny's Rim" and the "Romany's Revenge" also promise well from the plots revealed in the Company's circular. No harm will be done, at all events, in applying for the latter.

The life of Christ manifestly presents innumerable difficulties in its truthful and naturalistic representation; this work, however, has been accomplished by Pathé Freres with a remarkable degree of success. Although it must be admitted that some of the scenes are not complete in every historic detail; and that some of the actions appear to be deviations from strict biblical record, on the whole a vast amount of truth can be learnt from the viewing of these pictures. We are pleased to note an absence of any crude staginess, so painfully apparent in many film subjects. Wherever possible natural landscapes have been introduced as backgrounds, adding beauty to the scenes. The Star, representing the "Star of Bethlehem," might perhaps be more naturally represented, but this is a detail that would be overlooked by the average observer. The acting is of the highest professional order, and, as far as we were able to detect, not a single accident or awkwardness on the part of the actors occurred during the entire performance. The rock-steadiness, which characterises all the pictures by this firm, obtains in the present subject, and the producers are to be congratulated on the high quality and success attained. When passed through a projector at the proper speed, the film occupies just under one hour to exhibit. The subjects are issued plain or coloured, and can be obtained in four separate sections, if desired.

A NON-INFLAMMABLE FILM.

Which is also said to be cheaper and more durable than celluloid.

FENRIS film is, if its makers' claims are substantiated, the perfect substance which living picture takers have been looking for for so many years. It is said to be uninflammable, to cost far less than the celluloid film, and to be remarkably flexible. It entirely dispenses with celluloid as a "base," and can without deterioration sustain the widest variations of temperature. The only question now is, if these large claims can be sustained in fact.

Those responsible for the marketing of the substance, at least, cannot be accused of lack of confidence in their product. They have floated a company—Fenris Films, Ltd., with the large capital of £100,000, and have taken measures for a daily output of 3,000 mètres, which can be increased at will. The kinematograph firms of Paris, where the company will make its film, alone require as much as 50,000 mètres per day. Under these conditions the market of the product is considered by the company to be fully secured. The company has also established in London two sale departments—one in the City and the other in the West-end, and these two offices, with the help of the customary means of advertising in England, are alleged to already enjoy an important turnover. The Fenris Film, Limited, intends also to have depôts in Paris, Berlin, Vienna, Naples, Brussels, Barcelona, and Madrid, and, besides, to be represented in every town in the United Kingdom. This organisation has been the subject of the closest study, and in view of it the promoters claim that they have secured the assistance of well-known commercial and photographic experts; in short, the promoters have concentrated all the elements of success in such a manner as will, they believe, open up first-class business prospects.

We are informed the company will start manufacturing seriously in about a month's time. Their product appears from a sample shown to us, to fulfil the requirements of transparency and uninflammability at least, and we will devote an article in our next issue to an examination of its other claims.

Portsmouth.

The Girls Friendly Society held its annual festival at Southsea recently. The feature of the evening was a kinematograph entertainment under the management of Mr. L. Dyer, and his films—appropriately nautical in character—were thoroughly appreciated by the girls.

THE ADVENT OF FLICKERLESS LIVING PICTURES.

No. II.

AS promised last month, we bring before our readers a fuller account of the work of Mr. R. T. Haines.

Before proceeding, the reader should refer to the OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL, Vol I., page 195, where he will find an article entitled "The Flickerless Projection of Living Pictures." It will be seen from this article how far the experiments of English workers, along the same lines, correspond to those conducted by Mr. Haines in the first stages of his work.

For the purpose of my first experiments, writes Mr. Haines, I had a special set of machines constructed, consisting of a perforator, printer, camera, and projector. On account of the slow movement of the mechanism, which enables large films to be used with as great a facility as those of the ordinary standard gauge, in the machines I elected to employ two positive films, having pictures four times the area of the ordinary standard gauge, printed by the special printing machine alternatively in two successive "odd" and "even" series upon them.

Each pair of these positives was printed from one film, containing the full original negative series of pictures. The printing machine brought the positive pictures together without leaving any blank spaces between them, so that the area of the two positive films was exactly equal to the area of the negative.

The duplex-projecting system (which is shown in Fig. 1) comprised a sprocket and special reciprocating beater mechanism, fitted with innumerable adjustments required for regulating and adjusting the films, lenses, etc. The pictures on the two separate films were alternately translated past each of the projection lenses of the instrument, which were placed horizontally about seven inches apart, and were projected by the aid of two lights through the two lenses, which were adjusted so as to superimpose them correctly.

Shutters were arranged to alternately expose and obscure the pictures, so that when the "even" picture of a series was fully exposed, the "odd" picture of the other series was fully obscured, and, when only a portion of one picture was exposed, the corresponding portion of the other was obscured and the remainder exposed, so that at all times there was a full picture on the screen, that is to say, that the screen was always occupied, either by the projection of a whole picture from one of the films, or the fractional parts of two pictures that composed a whole picture from the two films.

All these experiments were very interesting and instructive, and led to discoveries and the disclosure of difficulties which were never contemplated. I found that when two lights of low intensity were used, slight differences between them were very noticeable; but when lights of high intensity were employed, a much greater difference was not nearly so appreciable.

I found also that lenses which, for ordinary purposes, were adjudged to be a pair, would not stand the severe test to which they were subjected in the act of attempting to superimpose the two pictures. Objects in the centre and at the sides

coincided exactly, whilst those between these positions were a considerable degree apart. This displacement, I concluded, was due to diffraction arising from the slightly varying curvature of the two lenses Besides this irregularity, the discs of light projected by the two lenses slightly varied in tint, owing to refractive differences in the quality of the glass of which the two lenses were composed. A special pair of lenses subsequently obtained stood the test better.

in degree of transparency; and

3.—That the mechanism employed was too uncertain in its action to be relied upon to operate two separate films with a degree of accuracy necessary to give perfect registration.

Attention was therefore to be seriously given to these points before a perfect result could hope to be obtained.

It was clear that, in order to get as good registration as in the ordinary machines, the projection must not suffer from im-

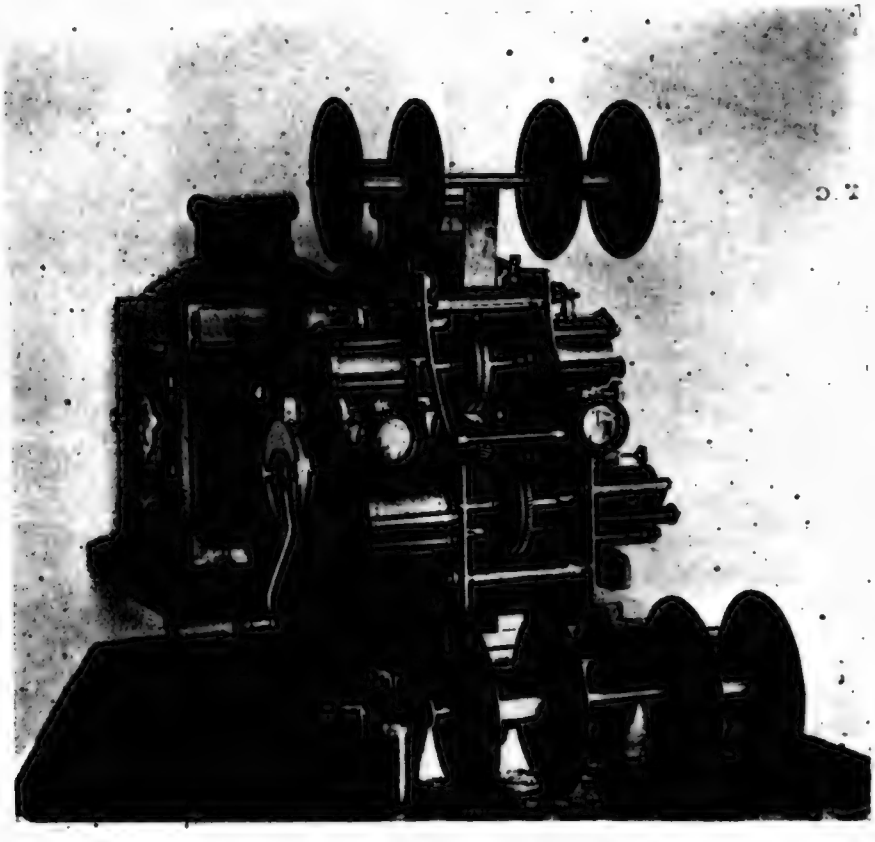


FIG. 1.—The first machine devised by Mr. Haines, in which two lights and two films were employed. Now superseded by an improved machine, in which only one light and one film is used.

The experiments with these machines proved the undoubted advantages of the Duplex system, and showed that there was an entire absence of flickering; but the apparatus failed to satisfy the strict demands of precision so essential to good results, and for that reason I discarded it. I found:—

1.—That the two lights were liable to vary in intensity.

2.—That the two films, printed separately, were liable to vary with each other

perfect registration through separation of the pictures; but that when they are separated they must continue in every respect to maintain their relative positions in succession throughout the series. That is to say, where two successive "odd" and "even" pictures of the separate series are adjusted to exactly superimpose, the remaining pictures of the two respective series must also coincide.

The conditions for success were, therefore:—

1.—Continuous even illumination.
2.—Perfect registration.

To ensure these conditions, it was decided to construct a new set of machines to employ the standard gauge film, corresponding exactly in their mechanical movements, and having—

1.—One light source to ensure even illumination.

2.—One film with two series of pictures to obviate variation in printing, etc.; and

3.—A mechanism with certain mechanical action for correct translation of the film.

FIG. 2.—Negative film, showing order of pictures for exhibition in the Duplex projector.

Since it would never be necessary to use the light in two places at one time, it was apparent that I could divert it to illuminate the two series of pictures alternately without any loss or diminution of its intensity. The class of mechanism I elected to employ in these machines, which are now in course of construction, is a modification of that known as "the claw mechanism." The claws are operated by cams driven from one driving mechanism, and arranged to be inserted and withdrawn by the operation of the cams on inclined planes, which communicate a locking motion to the frames carrying the arms and pins. The perforations of the film are at regular mathematical distances apart, and when the arms carrying the pins or claws are each placed in the same relative position to the gates, and caused to rise and fall the same mathematical distance, they cannot possibly fail to translate the separate parts of the film containing the successive pictures, so as to give perfect registration of the pictures on the screen.

There is neither theoretically nor practically any difference in effect between translating two pictures on one film by two successive operations of one claw, and drawing two pictures separately by one operation of each of two claws, providing that such claws be operated exactly alike. Instead of using shutters, two right-angled mirrors correctly timed with the mechanism are arranged to alternately divert the light through prisms and condensers, so as to illuminate each alternate picture in succession; and during the change, while both parts of the film are stationary, the

FIG. 3.—Order of film perforations in the Duplex projector.

parts of the two pictures that compose a full picture are illuminated. The film to be used with this machine is half the length but less than twice the width of an ordinary negative film, and has the two alternate series of pictures side by side. The "even" series commences a greater distance from the "odd" series than the two lenses are apart, so that a loop is formed which enables the two parts of the film to be translated independently of each other. A hole or perforation is made in the film at the corner of each picture to correspond with the claws of the machines.

The printing machine translates the negative film twice the distance of the positive at each operation, so that when the negative is placed on the left side of the positive, and the centre claw enters the perforation on the right side, one alter-

nate series of pictures is printed on the left side; and when the negative is passed over to the right side of the positive, and the centre claw enters the perforation on the left side, the other alternate series is printed on the right side. Whatever relative vertical and horizontal positions any stationary objects in one picture occupied to the same stationary objects in the succeeding picture in the next series, that position is maintained throughout the two series, and the objects must exactly correspond. Any variation in the pictures due to expansion or contraction will be uniform and regular throughout the two series, and therefore cause no trouble or inconvenience.

To trace the history of the positive film through the projector, let us suppose that pictures No. 1 and 2 are placed in position in the lower and upper gates respectively. The downward reflecting mirror illuminating the lower gate projects No. 1 picture on the screen. The mirrors then pass across the light source, and the upward reflecting surface illuminates No. 2 picture in the same ratio exactly that the downward surface obscures No. 1. When No. 1 is fully obscured, the mechanism draws it away and brings No. 3, which is the next in the series, into position, whereupon the mirrors pass back, obscuring No. 2, and simultaneously illuminating No. 3, and so on through the series, keeping the screen continuously occupied and evenly illuminated. The mirrors, which are set at right angles to each other, are so arranged that the process of illuminating one picture is exactly simultaneous, and in the same ratio, with the obscuration of the other, so that there is no variation whatever in the quantity of light upon the screen, and as there is no break, interval, or interruption of any kind, flickering is entirely done away with. In addition to remedying defects, there are many advantages incidental to this method with which it must be accredited, and which should alone ensure its universal use and application. Since the light is never obscured there is no loss or diminution of it, save and except the small percentage due to reflection, which is considerably less than the amount gained by the absence of the dark intervals, so that on the whole there is a considerable increase of light. The strength of this picture also is proportionately increased in consequence. The duplication of operating parts reduces its movement to half the normal speed of ordinary machines.

This slow motion of the mechanism obviates instrumental vibration, and enables larger films to be used (up to lantern size if necessary) with as great facility as the ordinary films of the present standard guage. The full negative series of pictures being contained on a positive of half its length doubles the storage capacity, and a saving of film is effected, as it is only necessary to take and project as many pictures as will satisfy the analysis of motion, and not such a number per second as will, by rapid translation, serve to reduce a dark period of flicker which does not exist.

Kinematography, like photography, has come to stay, and, in view of its importance, it is not unreasonable to predict that the ideal will soon be reached. If it be important to secure the record of stationary objects which could be repeated any number of times, how much more important is it to secure a record of the movements of passing events which might never occur again! That it has largely contributed to pleasure and amusement cannot be denied. For educational purposes its value has already become recognised, but for scientific uses it awaits the time, which inevitably must come, when it will arrive at that maturity which alone will enable it to take up the important position it is destined to occupy amongst the scientific instruments of the world.

The Queen of Spades.

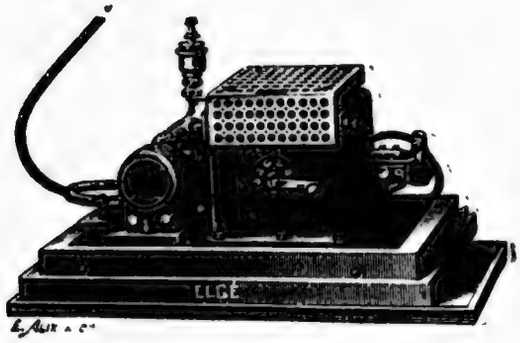
One of the features of the latest Alhambra ballet is the introduction of the Urban bioscope to represent a part of the story. It is another instance of the kino doing what it is beyond the power of even the Alhambra stage manager to represent by other means, and the audience followed the action and applauded the effect as loudly as any other part of the programme.

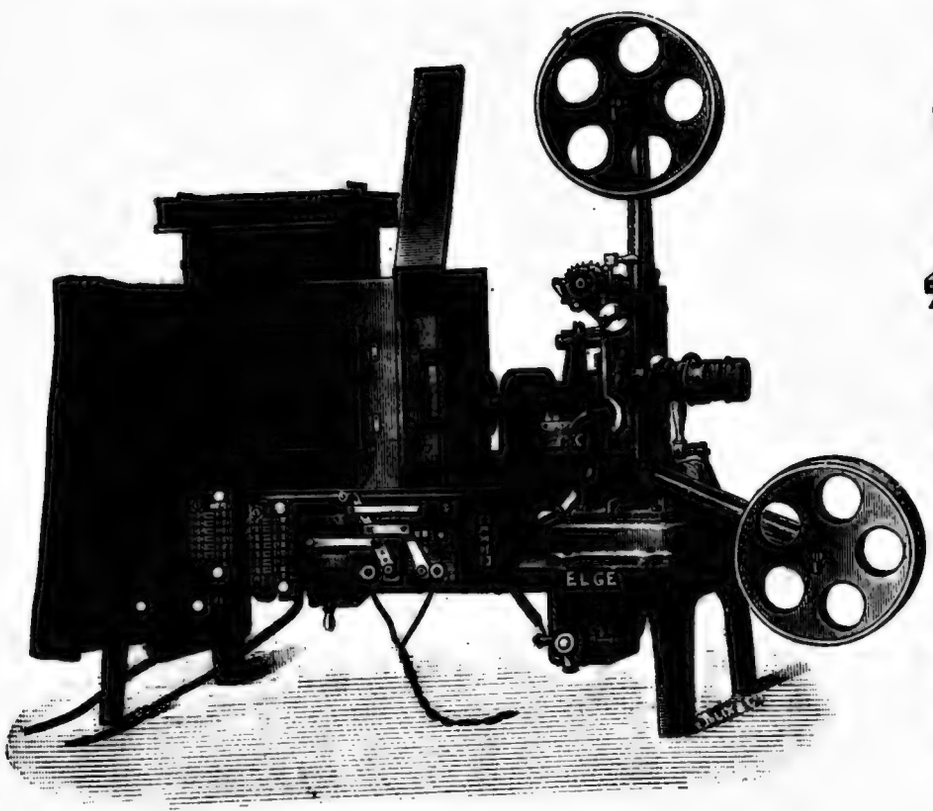
A Heavy Programme.

While a concert held in a barn in a rural part of Ireland recently was in progress, the floor gave way, and the audience, a piano, and a kinematograph, were precipitated to the floor beneath, where, owing to the fact that a table broke the fall, most of them escaped without severe injury. We are waiting for one of our intelligent yellow contemporaries to print this under the title "Dangers of the Bioscope." Either that, or "Crushed, by order of the L.C.C."

Singing Pictures.

THE illustrations on this page show the Chrono-megaphone of Messrs. Gaumont and Co., to which we briefly alluded in a recent issue. The machine has been recently demonstrated at the London Hippodrome with such success that it has stayed on the bill double the time stipulated in the original contract.





The outstanding advantage of the Chrono-megaphone over its predecessor, the Chrono-phone, lies in the increased volume of sound obtained by the utilisation of a talking machine worked by compressed air. This is a material improvement which will be best realised by those who have heard both machines, but we may say the new model gives a reproduction which fills every part of the Hippodrome with perfect clearness.

It will be seen that the appa-

ratus is in three sections—the chrono (bioscope), the gramophone or megaphone, and a controlling mechanism. The latter is placed behind the sheet with the talking machine, and a man stationed there has under his control both the picture on the screen and the reproduction from the gramophone. He can regulate the speed of either at will, and also control the volume of sound of the piece being given.

We abstain from giving technical details, but Messrs. Gaumont and Co. will explain any point not clear from the illustrations.

THE CINEMATOPHONE.

Calling at Dean Street recently, an O.L.J. man found the Walturdaw Co. also demonstrating with an outfit, boasting the above title, for combining kinematographic and gramophonic reproduction.

The Cinematophone is just on the market. It is very simple in construction, for the whole synchronising mechanism is contained in a small box about three inches square, which rests on the stand of the projecting machine. The remainder of the outfit is a powerful gramophone, worked by compressed air, a kinematograph—and of course the films and their corresponding records.

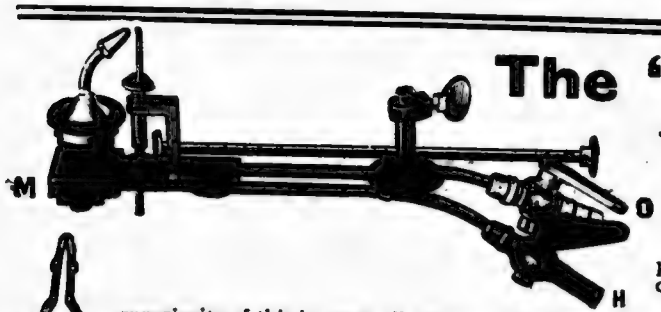
The talking machine is placed behind the sheet, and the kinematograph in its usual position in front. The operator is stationed at the kinematograph, and all the assistance needed at the other end is for the purpose of starting the records. (A boy or stage assistant is sufficient for this purpose.) Once the reproduction is "under way" it is under the entire control of the operator, who has a dial before him on which are two small indicators. The points of these indicators must be kept together, and all that devolves upon the operator is to regulate the speed of the film so that this is assured.

The selection given in our hearing was an ocarina solo, and the synchronisation was most noticeable in the manner in which the piano accompaniment coincided with the action of touching the keys by the pianist on the screen. This was exact to a degree, and the films and records were both of good quality.

The feature of the Cinematophone, which should recommend it to showmen who have a projector already installed, is the simplicity with which it may be linked up to the existing kinematograph. The fitting necessary for this purpose is of the simplest kind, and may be applied to any make of projector.

It is anticipated that the instrument will particularly appeal to showmen. Its comparatively moderate cost—£72, including the gramophone—is a recommendation to a man in a small way. At all events, everyone who is on the look out for a new attraction should make a point of seeing the outfit and judging for himself.

Moving Picture
PRINTING
HENNEGAN & CO., CINCINNATI.



The "Injector"
JACKSON'S PATENT.
Mixed Jet.
Price 30/-

This is the only mixed Gas Jet which will work at full power with coal gas taken direct from the town supply and oxygen from a cylinder.

Several seasons' experience has fully established the superiority of this jet over all others. It will yield **THE FULL 1,800 to 2,000 CANDLE-POWER** (so-called) of the ordinary mixed jet when taking its supply of coal gas direct from the town's pipe, or even from a bag *without any pressure at all.* If a town's supply is not available, it will work just as well with coal gas from a cylinder. We cannot see why ordinary jets should be purchased which cannot offer these alternatives. We have scores of testimonials from leading lanternists. **A HIGH-POWER INJECTOR JET** for Cinematograph work is also supplied price 37/6.

Full particulars free on application to—

BRITISH OXYGEN Co., Ltd., Great Marlborough Street, MANCHESTER.

Round and About.

Animated Pictures at St. Helens.

The coloured animated pictures of the St Helen's Modern Theatre Company has been attracting crowded audiences to the Town Hall. A more delightful series, at once picturesque and humorous, has seldom been seen in the district. "Wonders of the Deep," "The Prodigal Son," "Automobile Thieves," "Stealing the Tomatoes," and "A Trip to Niagara," were some of the subjects shown.

Lynn.

There has been some little trouble in this district recently. A prominent Free Church worker of the town has expressed the opinion that lantern services have "done more to unsettle the congregation and crush out the spiritual life of the churches than anything I can remember." At a recent P.S.A. meeting Mr. C. W. Perry made a reply to the statement in which he said that he had received shoals of letters disagreeing with the opinion quoted above.

The Promised Land on Slides.

Mr. W. Marriott, the travelling secretary of the "Society for the Relief of Persecuted Jews," has delivered in various parts of London during the past month, a very interesting lecture on "Russia and the Returning Hebrew," illustrating by a fine series of slides (admirably displayed by a powerful Oxy-hydrogen lantern specially constructed by Messrs. Ottway of Clerkenwell) the hardships and persecutions to which the Jewish race have recently been and still are being subjected in Russia, involving expulsion from their homes, and attended by indescribable suffering and enormous sacrifice of life. A series of excellent views of the city of Jerusalem and its vicinity illustrated very graphically the efforts being made by the Society to provide homes and employment for these refugees in the land of their ancestors, upwards of 50,000 persons of the Hebrew race now residing in Jerusalem and its immediate vicinity, and the numbers rapidly increasing without any interference on the part of the Turkish Government. These people are shown engaged in quarrying, stone cutting, the cultivation of the vine, and the manufacture from olive oil, of soap of very excellent quality.

Torquay.

Considerable progress is reported with reference to the proposed lantern lecture on Torquay, and arrangements have been made for a preliminary exhibition of the slides with a view to the selection of sixty of the most suitable, which, when coloured and completed, will illustrate a lecture on the attractions of Torquay as a health and holiday resort. The lecture will be given at the Northcote Hall at a special meeting, to which all members of the Chamber and all subscribers to the combined advertising fund will be invited.

Risking Death for Photographs.

Professor Ricalton has the reputation of being the bravest photographer the world has ever seen. He spends his time roaming over the world, obtaining stereographs. He has taken these while riding from horses, elephants, and camels; from a tree in a corral with a herd of wild elephants beneath him; from a swinging rope stretched across an Indian river, where it runs between banks forty feet in height; on a narrow plank slung by two ropes from a balcony of a house in Jerusalem, while a religious procession was passing beneath. He was shut up in Tientsin during the Boxer rising. He went through the Russo-Japanese war with the Japanese army, never taking off his clothes for three months, nor sleeping in a house, and living on vegetables, rice and cocoa. For six weeks he slept in the open on Hoozan Hill, nine hundred feet above the plain, where some of the biggest battles were fought, his bed a sheet on the ground, his only covering oil-papers. While photographing shells in flight coming over the hills out of Port Arthur, one missed him by a few yards. It blew his cap off and exploded thirty feet behind him, digging a big hole in the ground. None of the flying pieces struck him, but the next moment he was busy picking up a few for curios. He was always in the trenches with the soldiers, and crawled with engineers, after they had blown out the base with dynamite unknown to the Russians above, under one of the forts protecting Port Arthur. And with all this he neglected to take a kinematograph camera with him.

Patents.

The following particulars have been supplied us by Messrs. HUGHES & YOUNG, Patent Agents, 55/56, Chancery Lane, London, W.C., who will give advice and assistance free to our readers on all matters relating to the protection of inventions and Trade Marks:—

No. 14527. Magic Lantern Apparatus. Patentee, A. FORBES, 136, Otley Road, Leeds, Yorkshire.

Relates to means for producing designs upon a magic lantern slide while being exhibited. The graving point 19 is moved by rods 15, 16 over the slide 4, which is coated with some opaque substance. The rods are pivoted to slide pieces 13, 14 carried by the cranks 11, 12, which turn with the spindles 9, 10, the former of which is driven in any suitable

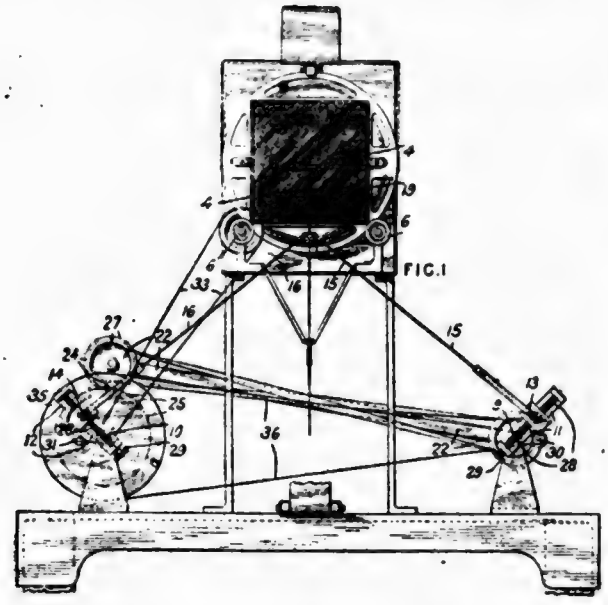


FIG. 1

manner, the motion being communicated to the latter by a belt 36 and wheels 27, 24, 25. The wheels 27, 24 are mounted on a rocking frame 22, in order that the wheel 25 may be changed for one of different size. Star wheels 29, attached to the screws 28, which move the slides 13, 14, engage pins 30, 31 at each revolution.

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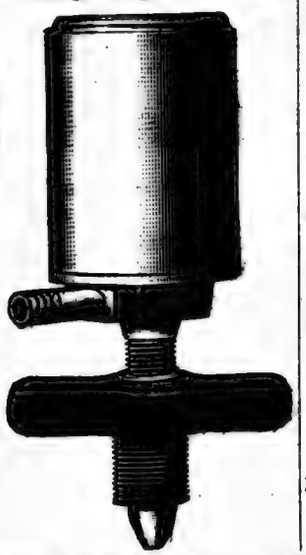

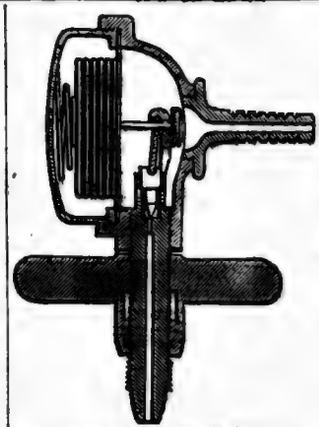

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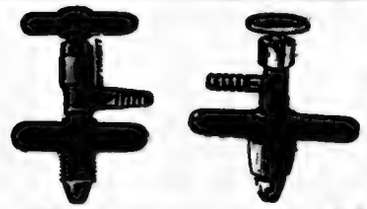

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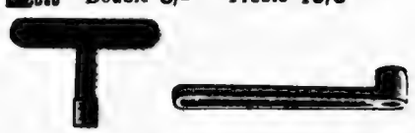

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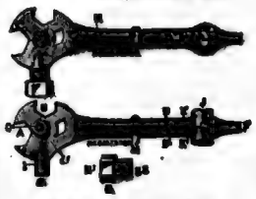

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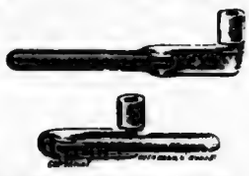

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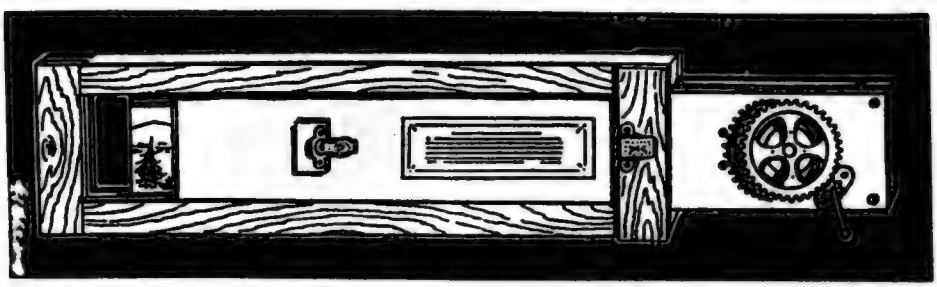

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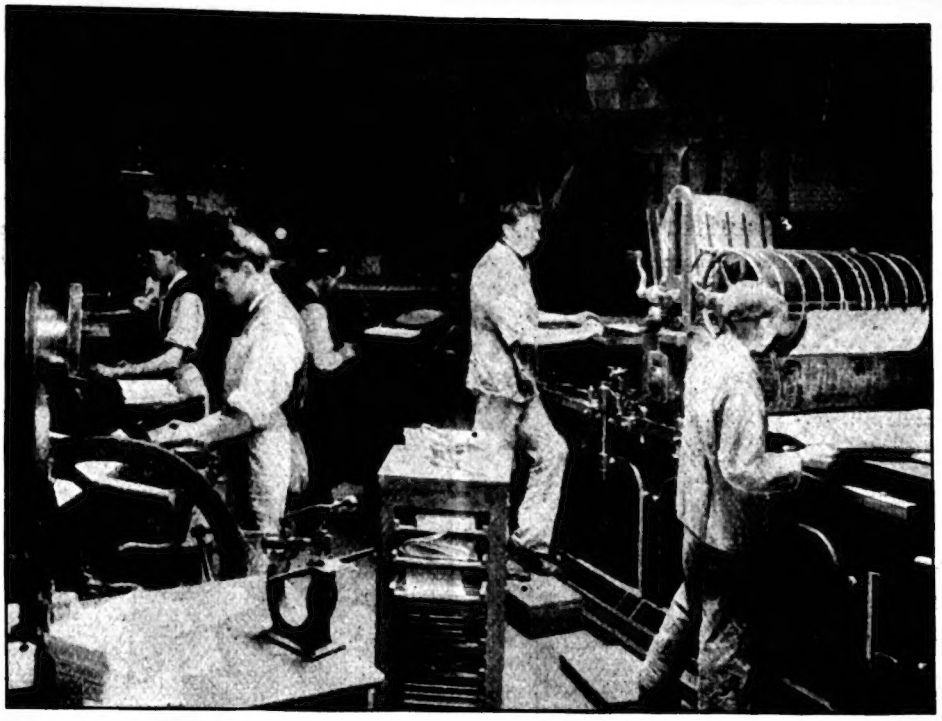

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T he very latest!	2 Henry IV., act 4, scene 3
H ath made me Publisher of this!	Two Gentlemen of Verona, act 3, scene 1
E ver read! could ever hear!	Midsummer Night's Dream, act 1, scene 1
O ur Lanterns!	Merry Wives, act 5, scene 5
P raised in every Town!	Taming of the Shrew, act 2, scene 1
T rial shall better publish his commendation!	Merchant of Venice, act 4, scene 1
I am put to know that your own Science exceeds in that	Measure for Measure, act 1, scene 1
C ontains my Picture!	Merchant of Venice, act 2, scene 7
A pply thy latest!	Troilus and Cressida, act 1, scene 3
L et me inform you!	Measure for Measure, act 3, scene 2
L ook here upon this picture!	Hamlet, act 3, scene 4
A ll occasions do inform!	Hamlet, act 4, scene 4
N ow appears you need my help!	Merchant of Venice, act 1, scene 3
T herefore, bear you the lantern!	Much Ado, act 3, scene 3
E ach in either side give the all-hail to thee!	Coriolanus, act 5, scene 3
R ather proved the sliding!	Measure for Measure, act 2, scene 4
N ot to be equalled!...	Winter's Tale, act 5, scene 1
& of ourselves we publish them!	All's Well, act 1, scene 3
C an inform me!	Hamlet, act 1, scene 1
I nstruct her fully in these sciences	Taming of the Shrew, act 2, scene 1
N ecessitated to help!	All's Well, act 5, scene 3
E nvy your great deservings and good name!	Winter's Tale, act 5, scene 3
M y Guide and Lantern!	2 Henry VI., act 2, scene 3
A ll the Pictures fairest lined!	As you Like it, act 3, scene 2
T he Sciences that should become our country!	Henry V., act 5, scene 2
O ur catch, played by the picture!	Tempest, act 3, scene 2
G reatest admiration	Henry V., act 4, scene 1
R ight idea	Richard II., act 3, scene 7
A constant will to publish!	King Lear, act 1, scene 1
P rove the better by the help!	As you Like it (Epilogue)
H ath made his Journal!	Measure for Measure, act 4, scene 3
J udge fitly of his worth!	Coriolanus, act 4, scene 2
O rde the trial!	Richard II., act 1, scene 3
U nto their latest!	Titus Andronicus, act 1, scene 1
R epair to help him!	Two Gentlemen of Verona, act 4, scene 2
N oted thee always wise!	Timon of Athens, act 3, scene 1
A nd show you the Picture!	Twelfth Night, act 1, scene 5
L et me read!	Two Gentlemen of Verona, act 3, scene

On reading down the side, the initial letters of the foregoing Quotations, it will be found that Shakespeare's Advice to all Lovers of the Artistic is to:

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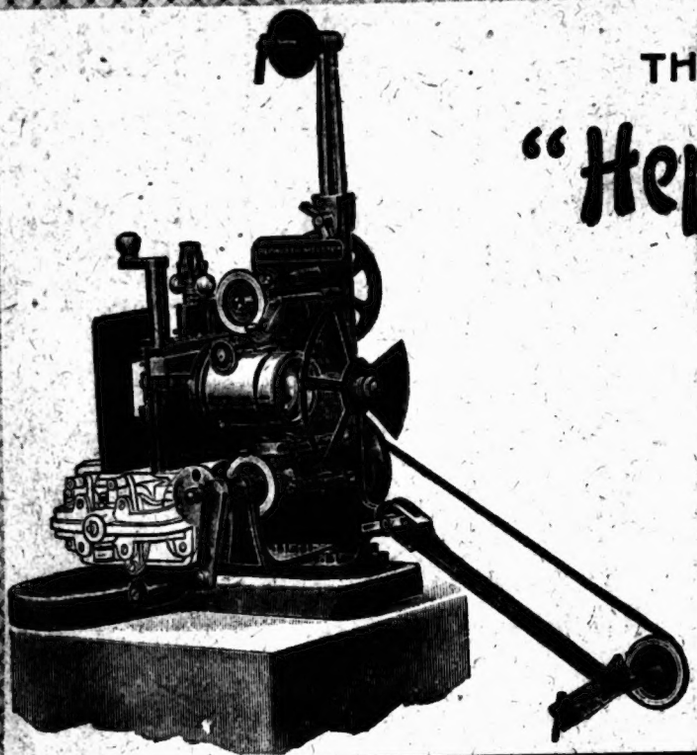

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